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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXII

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NUMBER 1



ENGRAVED GLASS VASE
DESIGNED BY SIMON GATE
EXECUTED BY THE ORREFORS GLASS WORKS
IN THE EXHIBITION OF SWEDISH CONTEMPORARY
DECORATIVE ARTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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CONTENTS

| | |
|---|----|
| Front Cover Illustration: Engraved Glass Vase in the Exhibition of Swedish Contemporary Decorative Arts | 1 |
| Lecture by Dr. Ernest Diez | 2 |
| Museum Concerts in January and March | 2 |
| The Annual Meeting of the Corporation. | 2 |
| The Swedish Exhibition | 2 |
| Swedish Contemporary Decorative Arts | 3 |
| Beethoven by Bourdelle | 4 |
| An Exhibition of Russian Textiles | 6 |
| A Group of Salem Furniture | 7 |
| New Exhibitions in the Print Galleries | 8 |
| Embroidered Waistcoats | 10 |
| Recent Accessions of French Furniture | 13 |
| Recent Accessions in the Classical Department | 17 |
| Accessions and Notes | 22 |
| The Photograph Division—Index to Volume XXI of the BULLETIN—A Loan of Chinese Pottery—Membership—Bequest of James A. Scrymser—The First French Edition of the Poliphilus—Conference on Educational Work | |
| List of Accessions and Loans | 24 |
| Donors of Books, Prints, Etc. | 27 |

LECTURE BY DR. ERNEST DIEZ

On Saturday, February 12, at 4 o'clock, Dr. Ernest Diez, Professor of the History of Art at the University of Vienna, will give a talk in the Lecture Hall on Buddhist Sculpture at Borobudur, Java. We are fortunate in securing so eminent a scholar for the one open date in the Saturday lecture course.

MUSEUM CONCERTS IN JANUARY AND MARCH

The six remaining concerts in the series of eight which are being given in the Mu-

seum on Saturday evenings by a symphony orchestra under the direction of David Mannes will be held on January 22 and 29, and March 5, 12, 19, and 26, at 8 o'clock. Each concert will be preceded by a program lecture by Thomas Whitney Surette, given at 5:15 o'clock. On the evenings of the concerts the building will be open until 10:45 p.m., and the restaurant until 8 p.m.

For the January performances in this series of free concerts, the public is indebted, as in several former years, to the generosity of John D. Rockefeller, Jr.

Attention is again called to the fact that none of these concerts will be broadcast.

THE ANNUAL MEETING OF THE CORPORATION

The fifty-seventh annual meeting of the Corporation of The Metropolitan Museum of Art, composed of the Benefactors and Fellows—Fellows for Life and in Perpetuity—will be held in the Board Room of the Museum on the afternoon of Monday, January 17, at half past four o'clock, the date set by the Constitution of the Museum.

The Trustees will present their report of the transactions of the past year, and at the end of the meeting tea will be served.

There will be an opportunity for the members of the Corporation to combine attendance upon the annual meeting with viewing the Exhibition of Swedish Contemporary Decorative Arts, which opens to Members and their friends at half past two o'clock on the same day.

THE SWEDISH EXHIBITION

The Exhibition of Swedish Contemporary Decorative Arts, shown in the Gallery of Special Exhibitions (D 6), will open with a private view for Members of the Museum on Monday afternoon, January 17, from 2:30 p.m. to 6 p.m. The private view will be preceded by brief exercises in which His Excellency, Wollmar Böstrom, Minister of Sweden to the United States, and Robert W. de Forest, President of the Museum, will participate. H. R. H.

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Prince Wilhelm of Sweden has accepted an invitation to be present. Admission to the exercises will be by special invitation cards only, as the limited space available makes it necessary to restrict the number of guests. The exhibition will open to the public on Tuesday, January 18, and will continue on view through Sunday, February 27. A catalogue of the exhibition will be on sale.

The extent to which the new movement in the applied arts has met with popular approval in Sweden is indicated by the enthusiasm with which the organization of this exhibition has been undertaken. During his recent visit to New York, H.R.H. the Crown Prince of Sweden graciously consented to permit the exhibition to be held under his auspices. The distinguished Swedish Committee that has had the exhibition in charge is headed by H.R.H. Prince Eugene of Sweden as Honorary Chairman, with His Excellency, H. Lagercrantz, formerly Minister of Sweden to the United States, and Josef Sachs, Managing Director of A. B. Nordiska Kompaniet, respectively Chairman and Vice-Chairman. The full list of members of the committee was published in the November BULLETIN.

Dr. Gregor Paulsson, President of the Swedish Association of Arts and Crafts, has acted as Commissioner-General for the exhibition, assisted by Ernst Gustafsson as Vice-Commissioner. It will be recalled that Dr. Paulsson served in the same capacity in connection with Sweden's participation in the Paris Exposition of 1925. The architect of the Swedish Pavilion at that exposition, Carl G. Bergsten, has prepared the plans for the installation of the collection in our gallery. The Swedish Government has made a most liberal grant toward the expenses of the exhibition. To all who have made this exhibition possible the Museum is deeply grateful.

SWEDISH CONTEMPORARY DECORATIVE ARTS

Among my pleasantest recollections of the International Exposition of Decorative Arts, held at Paris in 1925, is a memory of

the Swedish Pavilion. In an exposition where much of the architecture was uninspired and tawdry, this little building, with its air of quiet distinction, was an oasis of delight. Here was beauty of proportions, of simple masses, of clean lines. The deep-set porch, reflecting in a garden pool its slender twin columns between flanking pilasters, recalled classical precedent; but the elements derived from the antique were so transformed that the design as a whole represented an original creation. The same freshness of expression—without violent departure from tradition—characterized Sweden's exhibits of applied arts shown within the pavilion and elsewhere in the exposition. It was evident to any beholder not blinded by prejudice that Sweden had reason to be proud of her contribution to the movement for the renovation of art in industry.

From many centuries of sturdy folk-art the modern Swedish craftsman has inherited an instinctive sense of vigorous, unsophisticated decoration. Of first importance in the dissemination of this influence are the remarkable collections of peasant art in the Nordiska Museet at Stockholm with its open-air branch at Skansen, and the craft work along traditional lines, especially in the field of textiles, of the Svenska Hemslöjdsföreningarnas Riksförbund,¹ a federation of twenty-seven regional guilds. Another association of conservative character, but animated by more modern tendencies, is the Föreningen för Svensk Hemslöjd.² A third, the Föreningen Handarbetets Vänner,³ although drawing inspiration from the old peasant arts, stresses originality in design.

If Swedish contemporary art shows the influence of ancient folk-art, it also shows, although perhaps less obviously, the influence of the happy assimilation of French art and culture that marked the eighteenth and the early nineteenth century in Sweden. French example imposed upon Swedish art a discipline of self-restraint, and revealed the charm of classic simplicity and

¹National Federation of the Swedish Societies for Home Industries.

²Association for Swedish Home Industry.

³Association of the Friends of Handicraft.

refinement. The lesson was well learned. It is responsible, in part at least, for the sobriety that characterizes Sweden's applied arts of today.

A third factor has still to be mentioned, the influence of the international movement for the regeneration of the decorative arts, which has made such notable progress in Europe during the last quarter of a century. This movement is a reaction from the slavish dependence on past styles to which the eclecticism of the nineteenth century, with its vogue for antiques and reproductions, subjected the applied arts. Our age is too rich in new meanings and new endeavors to be imprisoned in the forms of other days. The achievement of pure beauty—the constant factor in the aesthetic experience—must be enriched with intellectual associations significant of our own time if modern art is to yield a full measure of enjoyment. We may surround ourselves with the flotsam and jetsam of the ages, but no erudition however profound, no romantic craving however desirous, can ever make us see these relics of the past with the eyes of those for whom they were made. Would it not be idle to pretend that the use of classical ornament in Renaissance furniture design gives us anything like the same fine thrill that it did the fifteenth-century Italian, for whom these motives were the symbols of an astonishing new world that had just come within his ken? If art is to be a vital part of our lives, it must reflect our deepest interests. And, surely, a sentimental antiquarianism, flitting from one historic style to another, is not the sole, or the most profound, interest of our generation.

No agency has been more active in Sweden during the past ten years or so in spreading the influence of this reform movement than the venerable Svenska Slöjdföreningen.⁴ The activities of this society, which include publications, exhibitions, competitions, lectures, and liaison work between manufacturer and artist, have been a great stimulus to the recent develop-

⁴ Swedish Association of Arts and Crafts. An affiliated society, Sydsvenska Föreningen för Konsthandverk (Arts and Crafts Society of Southern Sweden), has recently been founded.

ment of the applied arts in Sweden, especially in the more intelligent utilization of the means of mechanical production.

Sweden is not a rich country. There is, accordingly, little demand for articles of luxury. With a few exceptions, such, for instance, as some of the glass work of Orrefors, contemporary Swedish decorative art is far from expensive or luxurious in character. It reflects, on the contrary, the tastes and needs of the comfortable middle class for which it is made. Naturally, this condition imposes limitations, but they are offset by the great advantage to those who are creating a modern style of having a basis of firm, popular support upon which to build. These Swedish productions give an impression of permanency—of "belonging"—which is often missing in the applied arts of other countries where they are more dependent upon the varying tastes of individuals.

JOSEPH BRECK.

BEETHOVEN BY BOURDELLE

Ludwig van Beethoven died one hundred years ago on the twenty-sixth of March, 1827, at Vienna. Since then the tragedy of his life and the greatness of his achievement have been the lure of biographers and critics, and many artists have sought to crystallize his appearance and personality in the various mediums of their arts. All of which has been accomplished in different ways and with varying degrees of success. And in the less fortunate results one seeks justification, in others one rejoices. For although a man's work may be the most enduring monument to his fame, the deepest reflection of his personality, yet we always aspire to know something of the man himself—of the physical being whose limitations both enslaved and inspired him, whose aspect was the clearest mirror of his joys and sorrows. In Beethoven the contest between mind and body was especially marked; his life was a long struggle against physical odds from which he emerged victorious only in death. But never once was he conquered, and determination was born of despair, and of these achievement.

This is the Beethoven that Bourdelle has

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given us: the man of suffering, silent, grim, determined.¹ And how plainly is all this written upon his rugged face. The great head, heroic, leonine, is bent forward in concentrated thought; the eyes are closed in introspection upon the conflict between

head. It is majestically, broodingly embryonic. Upon the plinth Bourdelle has inscribed these words accredited to Beethoven — *Moi je suis Bacchus qui pressure pour les hommes le nectar délicieux.*

There is little question that of Bourdelle's



BRONZE HEAD OF BEETHOVEN
BY EMILE-ANTOINE BOURDELLE (1861—)

intellectual ideal and physical idea; the forehead bursts with nervous energy and strain; the mouth is firmly set with determination; but the struggle has told and the cheeks are drawn and hollow. There is something essentially primitive about this

portraits this, with the possible exception of the Ingres, is the most powerful. And one need not search far for the reason. For great portraiture depends in large measure upon sympathy between subject and artist, and of such sympathy in this case there exists an abundance—Bourdelle, a seeker for primary facts; Beethoven for whom nuance was ever second to structure. The sculptor has understood, and the facts stand

¹A bronze head of Beethoven by Emile-Antoine Bourdelle (1861—) recently purchased by the Museum and now on exhibition at the head of the main staircase.

revealed in almost cruel simplicity. As in the haunting theme in the Overture to Coriolanus there is in this head something of the *abbozzo*, of the ideal unattained, of incompleteness confronted with human frailty.

PRESTON REMINGTON.

AN EXHIBITION OF RUSSIAN TEXTILES

A small exhibit of Russian brocades and French silks made at Lyons for the Russian court has been arranged in Gallery H 16 in response to a number of inquiries regarding Russian textiles.

Some of these pieces have been referred to in a previous BULLETIN article,¹ others recently lent by H. A. Elsberg are from an old sample book of brocades woven in Lyons in 1810 for the Russian court. These latter pieces are of especial value from the point of view of the student, as there is little in the weave or pattern to point to a French provenance. In fact they are so different as to suggest that they may be close copies of Russian pieces submitted as samples, the coarse flax filling web being so entirely foreign to Lyonnaise weaves. At the time these weaves were produced many of the Russian factories had closed down and weaving to a large extent had become a cottage industry. In the early years of the Romanov régime Russia depended entirely upon foreign markets for the luxurious fabrics demanded by its magnificent court, and even in the eighteenth century, despite the development of native looms, merchants turned to Lyons—and to Persia also, it is maintained—for some of the finer weaves.

Although silk was introduced into southern Russia during the reign of Czar Alexis, it was not until 1714 that the weaving industry was organized by Peter the Great (1689-1725). In the next ten years more than two hundred centers were established which were supplied with raw material—wool, flax, and silk—by the local peasantry.

Just before Catharine II came to the throne the ukase² of 1761 had gone into

¹BULLETIN, vol. XXI, p. 24.

²Mavot, Economic History of Russia.

effect. The privileges granted the merchant princes by this act unfortunately developed a bondage system that proved the death-blow to organized industry—for while a merchant could not "buy" a peasant, the peasant nevertheless became part and parcel of the factory and as such might be transferred with the property when the ownership changed hands. Harsh discipline and poor food in time resulted in mutiny that disorganized effective production; in 1769 compulsory labor was abolished, work at the different centers gradually died out, and the peasant fishermen returned to their more congenial and profitable daily tasks. The women, however, set up the looms in their homes and textile weaving survived as a cottage industry, a fact which may account for the presence of figured silks, similar to French patterns, that frequently appear in costumes of the Russian peasants.

In the present exhibition the dress in the central case, so far as it has been possible to determine, is a court costume of the period of Catharine II (1762-1796). The material, a heavy silk brocade woven with metal thread, has a confused pattern of grape, leaf, and floral motives, its scintillating folds reflecting the natural fondness of the Russians for brilliant effects in costume.

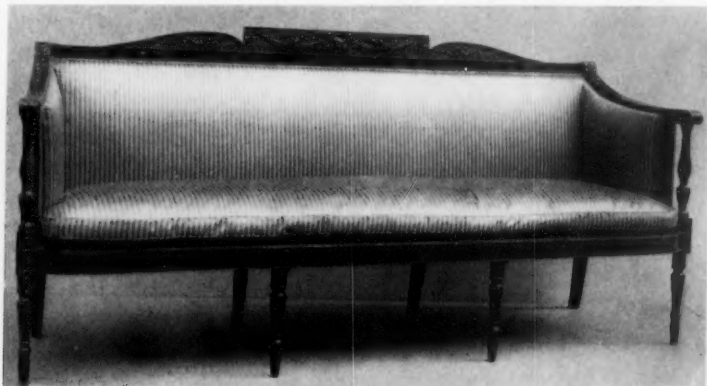
Of especial interest also are the pieces in a nearby case, one a square of white and silver brocade patterned with delicate sprays in color, which is said to have been part of a costume of the Empress Catharine. Three ecclesiastical pieces of the same period are in bright green and silver: a veil (*aer*), a chalice veil (*poteriokaluma*), and a paten veil (*deskokluma*).

On either side of the central case may be seen the series lent by Mr. Elsberg. These, as stated above, were found in Lyons in a manufacturer's book of reference samples marked as of the year 1810, and labeled as material woven for the Russian court. The design, an adaptation of a Lyons pattern of a century earlier, has the usual central floral or urn motive framed in scrolling leaves woven with gold and silver thread in high relief *rehaussés d'or*. The selvedge in these pieces differs from that

of fabrics made in Russia, which as a rule is a looser weave of much heavier cord and is without parallel lines of color.

An extraordinary piece of weaving, lent by Mrs. John Torrey Linzee, is shown in a strip of "damask," which has its pattern woven in spun glass on a crimson silk warp, the effect produced resembling a brilliant crimson and gold brocade. This material was presented by the Czar Alexander II to a Boston merchant who visited Russia with a commission in the year 1860.

purchase a sofa¹ which unites many of the details which are associated with the work of this unknown cabinet-maker. The design of the piece, based upon a Sheraton formula, is one of his regular forms for sofas. It consists of a back-rail made up of a long, carved central panel flanked by console-shaped panels. The tops of the upholstered sides are of wood, moulded and slightly carved, and extend in front over turned balusters. The seat of the sofa was originally a loose cushion which rested upon a canvas laced with ropes into the frame.



MAHOGANY SOFA OF A TYPE FOUND IN SALEM, MASSACHUSETTS
LATE XVIII OR EARLY XIX CENTURY

These brocades will remain on exhibition through January and February.

FRANCES MORRIS.

AGROUP OF SALEM FURNITURE

There is a certain group of mahogany furniture which would seem to have been made in Salem, Massachusetts, at the end of the eighteenth or the beginning of the nineteenth century. Its characteristics are so pronounced as to signify that it is all the handiwork of one cabinet-maker who interpreted in an extremely personal manner the features of the generally prevailing Sheraton style. Just who this craftsman was we do not know. There are certain suspicions as to who he may have been, but no real evidence to support these suspicions.

The Museum has recently acquired by

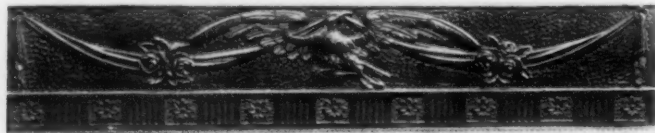
There is another form of sofa used by this maker, which may be referred to in passing. This has a back of Hepplewhite form, gracefully arched and curving forward to form the arms. Some delicate carving at the top of the back, usually a little group of flowers, interrupts the curve of the frame.

The decorative carving of the sofa recently acquired consists, in the central panel, of an American eagle with outstretched wings with, at each side, a drapery swag on which are carved roses and leaves. The curved console-shaped panels likewise have the swags and roses. The carving is delicate and crisp. An individual treatment, and one significant in relating this sofa to the group of which we speak, is the tooling of the background

¹ Exhibited this month in the Room of Recent Accessions.

of these panels with a stamp tool which presses into the background a small snowflake pattern. The panel design is identical in many pieces of furniture from Salem.

Below the panels is a formal band of rosettes alternating with five little vertical flutes. At the front of the arm is a formalized acanthus which responds to one which comes forward from the point where the arm joins the back. The treatment of the flat acanthus, very softly modeled with a strong central vein, is characteristic and entirely different from the more sharply carved acanthus used by Phyfe. The capital of the baluster and the urn at its base are carved with delicate water-leaves. The legs are turned and reeded.



BACK-RAIL SHOWING DETAIL OF CARVING CHARACTERISTIC OF SALEM WORKMANSHIP

In most of this ornament are found details occurring only, so far as we know, on other furniture of the Salem group, details which in each example are varied in combination and placing. For instance, in one sofa in a private collection the back follows the identical design of the Museum example except that a tiny wreath is substituted for the spread-eagle. In the Essex Institute is a little Sheraton chair with a rectangular panel in the center of the top of the back carved with the spread-eagle. This panel has the punched pattern. A sofa which came from the Elias Hasket Derby house, built 1795-1799, has the typical acanthus and punch work in the background of the small panel at the top. It is of the curved-back variety with moulded frame. A high-backed armchair in the Essex Institute is an adaptation of the design of the Museum sofa with the band of flutes and rosettes below a carved panel.

From the fact that so many pieces of furniture of this particular Salem type have come from houses designed by Samuel McIntire, some students have attributed

the furniture to McIntire's workshop. To support this theory is the use of much ornament of architectural character such as occurs in the mantelpieces and door frames of McIntire houses. On the other hand, there is no evidence available to show that McIntire was ever a cabinet-maker. It is much more likely that one of the local craftsmen, working under his direction, followed his designs or suggestions such as certain English furniture-makers followed the directions of Robert Adam.

The Museum sofa is particularly valuable as a document for the future study of this rare and interesting group of Salem furniture because it possesses so many of the characteristic elements of the group.

It is to be hoped that the identity of this, at present, unknown artist-craftsman may be established, since his work not only reflects the taste of his time but shows a fine technical accomplishment in expressing this taste in appropriate form.

CHARLES O. CORNELIUS.

NEW EXHIBITIONS IN THE PRINT GALLERIES

Following the special memorial exhibition of the work of the late Joseph Pennell, four smaller exhibitions, selected from the collections of the Museum, will be opened to the public in the same galleries on the eighteenth of January. These will be respectively of work by Mary Cassatt, of prints by and after Pieter Brueghel the Elder, of small eighteenth-century French portraits and ornamental designs by Pillement and others, and of old English landscapes and urban views in colors. With the exception of the prints by Miss Cassatt the prints in these exhibitions are of types that too rarely find their way to the portfolios of American collectors. Some of the things

shown on the walls are rarities of the first water—such for example as Brueghel's Rabbit Hunting and his Masquerade of Valentine and Orson, Janinet's Mlle Bertin, or Bonnet's Marie Antoinette—but among them there are also many beautiful and charming things which are easily to be acquired by almost any one who honestly desires to do so. An account of the work of Mary Cassatt is given herewith, and notes upon some of the other exhibitions may appear in forthcoming numbers of the BULLETIN.

PRINTS BY MARY CASSATT

In the third Print Gallery there has been arranged an exhibition of prints and pastels by Mary Cassatt which belong to the Museum's permanent collections.

Miss Cassatt's prints, for some odd reason, never achieved any popular following either here or abroad, and it was not until long after a cruel blindness had rendered her incapable of producing any more that any number of collectors began to regard them seriously. But, in spite of this, there would seem now to be no possible question or doubt about the fact that in the opinion of competent critics she is regarded as, after Mr. Whistler, the most distinguished etcher that America has produced. Like him she did all her work abroad, and she was often regarded as being far more a member of the French impressionist school than of any American group, her name most frequently being coupled with that of Degas, whose influence over her work was thought to be very strong. As time goes by, however, it is certain that her personality will be more apparent and that more and more she will be given her own independent position. A woman, with all a keen woman's sensibilities, she devoted herself to subjects truly intimate knowledge of which is vouchsafed only to women. Here was none of that gadding about the world in search of picturesque or notorious architecture, none of that sentimental representation of boats and landscapes, none of that hunting down of camels and elephants and main-yards and ducks and upas trees, which, from the point of view of subject-matter, constitutes such a deadly monotonous and vast propor-

tion of contemporary etching. Just as she took no interest in beggars or dancers or ragpickers, so had the law courts and the excitements of religious revivals no snarling charm for her. Her subjects she found in the home, for the greater part "merely" women and children, nice women and nice children. And she did them as no one else ever has. She saw them frankly and honestly and keenly and understandingly for the lovely and homely and foolish and delightful creatures they so really are. Never did she envelop them or their attitudes or their costumes in any of the thick syrupy sentimentality which seems so integral a part of the Anglo-Saxon and Teutonic pictorial traditions; never did she fall to the level of the "sartorial chic" which so often sums up the French attitude. She lived among and she depicted women and children who were so well brought up that they knew no self-consciousness of either clothes or "good looks." And the consequence was that people who didn't know objected to them, said that they were homely and "not beautiful" and clumsy and dull, and all the other irrelevant and immaterial and impertinent things that people who don't know are apt to say. Her honest cleanliness of vision was such a rare and misleading quality to a generation trained to look for other things that her work was vastly misunderstood. The women didn't like it because it was truthful about them and their babies, and the men didn't like it because—well, one supposes, because, after all, they are and always have been so very much like their women folk.

What it really came down to was that Miss Cassatt—her brother in his time one of the most forceful and greatest of American railroad executives—was a person with lots of character. It was never necessary for her to make compromises in thought or manner or expression. When she was uncertain she was honestly and patently so—when her mind was made up it was made up regardless of consequences. She never bluffed, she never played for an effect, and she was unceasingly curious about the things that interested her. She was so honest and so straightforward and so keen that she was able to be the friend of that Degas before

whose mordant truthfulness such a poseur as Whistler shriveled and disappeared.

And with all this she was endowed with the most remarkable of "tastes," taste in the true sense of the word, a resolute refusal to think as other people did merely because they were other people. All the critics and all the painters and all the collectors in the world could not affect her thought or her action in the least, unless what they said appealed to her own personal reason. She was content to be solitary and never found it necessary to drum up trade by public controversy or exhibitions of doubtful manners or any of the other notoriety-hunting schemes that make such a shabby lining to so many artistic reputations.

Many of her prints are but "starts," which, promptly discarded, were never carried further. Her technique and her manner were often experiments in understanding. One can see here and there where she had been looking at the work of other and greater artists, but even in that set of color prints where this derivative quality is perhaps most manifest she is always triumphantly, honestly, herself. What she took from others she transformed magically into herself. One sees the "Woman Bathing" and one says Utamaro, and then one says Mary Cassatt. The most interesting thing about this is that she never imitated another etcher, that her studies in understanding were directed at other and greater things than how to make an etching, for she made pictures on copper and not merely etchings. And one odd result of this is that her color prints were the finest and the boldest to be made during the second half of the last century. Neither technically nor artistically is there anything like them to be found among etchings. More successfully than any other etcher did she point the way toward making an original etching that should truly be decorative. And this was possible only because of her independence of mind and judgment. She broke through the metes and bounds that have frightened and dismayed the tribe of etchers and produced a new thing.

Outside the so limited ranks of the really very great artists there are surprisingly few

of whom such a thing as this can be said. As a woman she was able to observe and to leave records of certain things, precious things, that no man could possibly have known, and that no other woman has recorded. It was a very real and a very noteworthy achievement and as yet it stands unique—a thing that can be said about the work of but the very smallest number of human beings.

WILLIAM M. IVINS, JR.

EMBROIDERED WAISTCOATS: A PHASE OF EIGHTEENTH- CENTURY ELEGANCE

It was Voltaire who said that fantasy even more than taste produces new fashions. Our point of view, more remote by a century and a half than Voltaire's, concedes to the modes of eighteenth-century France a happy union of the two. Much has been written of the charms and conceits of feminine attire of the period, thereby casting into undeserved shadow the artistry and elegance expended on that most fascinating part of a gentleman's costume, the waistcoat.

Briefly, its history may be traced from the sixteenth-century doublet. In its last days, about 1660, the doublet was hardly recognizable, having become a short, straight jacket. The form gradually lengthened, until by 1685 it was a straight, sleeved jacket to the knee worn under a coat of similar cut. With the breeches this composed the *habit complet* (coat, waistcoat, and breeches), a form which, with incidental changes, has persisted down to our own times.¹

To recapitulate: when about 1685 the waistcoat made its actual appearance it was a straight, sleeved garment to the knee, decorated with buttons down the front and large pockets at the sides and known as the *veste*. From then on its development was concerned with changes in size and placement of the pockets, in the number of buttons, and especially with the cut of its skirts and the existence of sleeves.

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¹This development may be traced in contemporary paintings and engravings.

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(fig. 1)
²Saint

Louis XV, fullness was added to the coat skirts by plaits placed at the back, and the idea of increasing the flare of the skirts of the coat and waistcoat by holding them out with crinoline had become a custom. After 1750 coat sleeves gradually became longer and tighter and the amplitude of coat skirts diminished, bringing about changes in the form of the waistcoat. Following the definition of Saint-Aubin,² Embroiderer to the King, the *veste* was a sleeved waistcoat with skirts (fig. 1); the *veston* a kind of waistcoat with very short skirts and small pocket flaps; the *gilet* (fig. 2) the short straight waistcoat, without skirts and without sleeves, worn with the *frac*, a coat which became fashionable about 1770.

The *gilet* is said to have originated with the famous actor Gilles, who wore a sort of sleeveless jacket; it is also said to have been an economical invention of the Germans. The more reasonable explanation is that as the coat sleeve became tighter, the sleeves of waistcoats were naturally abandoned. The *veston* and *gilet* are the types of waistcoat worn during the reign of Louis XVI, that time when it was fashionable for a gentleman to count his waistcoats by the dozen and even by the hundred. Upon these were lavished the ingenious and lovely decorations of the embroiderer's art.

The exhibition in H19 presents examples not only of the different forms of the waistcoat but of the variety and beauty of its costly decoration. There are shown woven, printed, and embroidered waistcoats, of which the last forms the largest and most fascinating group. Embroidery in gold (fig. 1) or silver is more frequently found in

the period of Louis XIV and the Regency but the blue costume embroidered in silver and colored silks³ testifies that they were still seen at court functions in the reign of Louis XVI. Contemplating the grace of the embroidered design (attributed to Philippe de Lasalle), the exquisite delicacy of the workmanship, and the brilliance of the effect achieved, one is not surprised to learn that at the time of the marriage of

the dauphin in 1745 the costumes planned for the occasion were so costly that people conceived the ignoble but practical idea of renting them instead of buying them and that the Marquis de Mirepoix rented for six thousand francs three suits which he returned to his tailor after wearing them once.⁴ The majority of the waistcoats in the exhibition date from the last forty years of the eighteenth century and are embroidered in colored silks only, chiefly in satin-stitch or chain-stitch. The designs, piquant and

gracious, are of infinite variety. Figure 2 illustrates a waistcoat embroidered with gardening scenes after the simple tastes affected by Marie Antoinette. The white satin waistcoat⁵ graced with musical monkeys attests to an extreme of fantastic whim, and the delightful *tête de nègre* silk *gilet*,⁶ embroidered in the Chinese taste with a Chinaman in a fanciful boat, has been subtly planned in design and color. One of the *Memoirs*⁶ of the period discusses the vogue of waistcoats and says they were magnificently embroidered with subjects of



FIG. 1. SLEEVED WAISTCOAT EMBROIDERED IN GOLD, SECOND QUARTER OF THE XVIII CENTURY

³ Lent by H. A. Elsberg.

⁴ Lacroix, XVIII siècle, institutions, usages, costumes, p. 486.

⁵ Lent by Richard C. Greenleaf.

⁶ Alfred Franklin, La Vie d'autrefois, p. 261.

² Saint-Aubin, L'Art du tailleur, Paris, 1770.

the chase, cavalry charges, and even naval battles, and adds that they were very expensive. Others were decorated with "*petits personnages galants*" or with amusing episodes, pastoral scenes, or the fables of La Fontaine.

The art of embroidery has always been an important reflection of the tastes of different periods. Sponsored by royalty, it has followed the whims of fashion; it essayed even the oscillations of the capricious taste of the eighteenth century with great finesse. Under Louis XIV, Colbert established at the Gobelins an atelier for the embroiderers and so general had the taste for this delicate art become in the eighteenth century that we find established in the silk manufactories at Lyons some twenty thousand embroiderers⁷—this in spite of the importation from the Orient of embroidered silks that were sold at a very low price. Moreover, Eastern labor being so cheap, designs were sent from Europe to China and Japan to be embroidered.⁸ The quality of the work on the silk waistcoat⁹ decorated with a spirited cock fight is undeniably so close to the

Chinese that it may well have been produced by Oriental hands.

The existence at Lyons of so many embroiderers would lead us to expect to find the name of celebrated designers as authors of the most inspired work. Unfortunately, many must remain nameless, but at least we know that the most famous of French

textile designers, Philippe de Lasalle (1723-1803), was responsible for many embroidered designs. The talent of Jean-François Bony (1754-1825)¹⁰ is less celebrated than that of Philippe de Lasalle but it is in its delicacy even more suitable for the decoration of costume. While the masterpiece of Bony is the embroidered decoration for the salon of Marie Louise at Versailles, his designs for waistcoats reveal him as the "virtuoso of embroidery." The deftness of his hand and his exquisite taste may be closely studied at the present exhibition in the gouache drawings taken from

an original sketch book¹¹ of Bony. Their variety and piquant beauty make one feel with a contemporary that such delicate perfections were the secret work of fairies—that of them man has no knowledge.

ELEANOR B. SAXE.

⁷Henri Algoud, Philippe de La Salle, *Gazette des Beaux-Arts*, 1911, p. 464.

⁸Paris, Exposition Universelle, 1900; *Broderie*, p. 62.

⁹Lent by Richard C. Greenleaf.

¹⁰For the fullest account see Henri Algoud, Jean François Bony, *Revue de l'art*, vol. 41, pp. 131-143.

¹¹Lent by H. A. Elsberg.

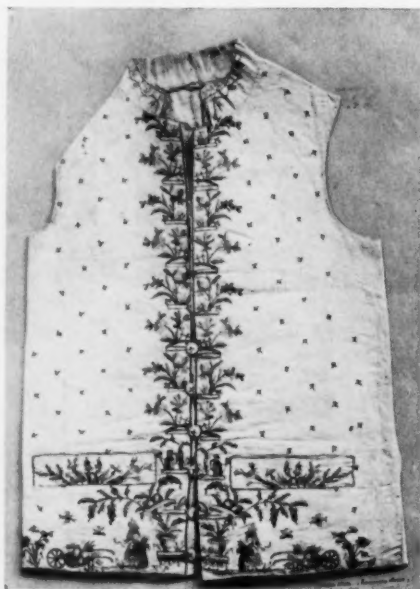


FIG. 2. WAISTCOAT EMBROIDERED IN CHAIN-STITCH, STYLE OF LOUIS XVI

RECENT ACCESSIONS OF FRENCH FURNITURE

The collection of French eighteenth-century decorative art in the Museum has recently been increased by the addition of eight important pieces of furniture. These consist of a console, a fire-screen, and six armchairs. They have been placed on exhibition in Galleries J10 and K21.

The console (fig. 1) is a well-designed

The Museum *servante*, of mahogany with gilt-bronze mounts, is not signed, but the quality of its design and workmanship would indicate that it came from the atelier of no mean cabinet-maker. Attention has been called to its similarity in certain details to a well-known piece² in the Louvre by Beneman.³ A comparison between the two examples reveals an interesting analogy. The acanthus *rincaux*, which in both cases adorn the aprons, are apparently from the



FIG. 1. CONSOLE, MAHOGANY WITH GILT-BRONZE MOUNTS

specimen of a type called in French *servante* (serving-table). Havard¹ says of *servante*, "In Paris, in the eighteenth century, this name was given especially to consoles of various forms, on which were kept the extra dishes and the dessert." He reproduces an example, formerly in the collection of Prince Demidoff, which in general conception is not unlike that belonging to the Museum. The *servante* often consisted also of a small movable *étagère* which could be easily placed near the table to receive dishes which the table itself could not accommodate; but the more elaborate specimens were invariably of the class known as *meubles d'appui*, implying that they were intended to be placed against the wainscot of the room. They were therefore designed in the form of consoles.

¹H. Havard, *Dictionnaire de l'ameublement et de la décoration*, vol. 4, p. 985.

same mould. Otherwise, however, there is little in the Museum *servante* to warrant an attribution to Beneman, whose grandiose and massive productions show a curious mingling of Teutonic heaviness with the ponderous classicism of Delafosse. To be sure Beneman occasionally had his lighter moments, as a commode⁴ in the Louvre and another⁵ formerly in the Estrada Collection bear witness, but, except in elements found in the work of many cabinet-makers of this period, there is no striking similarity between the *servante* and either of these two

²C. Dreyfus, *Le Mobilier français au Musée du Louvre*; époque Louis XVI, pl. 14.

³Guillaume Beneman (or Benneman). Received into the maîtrise in 1785. Still living in 1802. He was of German origin.

⁴E. Molinier, *Histoire des arts appliqués à l'industrie*, p. 202.

⁵S. de Ricci, *Le Style Louis XVI*, p. 180.

commodes. One could find likewise analogies in the work of Riesener or in that of Weisweiler, who in one instance⁶ used the curved concave ends which characterize our piece. Similar in many respects also is a console,⁷ formerly in the Casimir-Périer Collection, by Saunier. But there is not sufficient evidence to justify any further conclusion at this time than that Beneman in one case (see Note 2) employed a bronze-



FIG. 2. FIRE-SCREEN
PERIOD OF LOUIS XV

sculptor who was likewise employed by the maker of the *servante*. As Beneman is known to have ordered most of his bronzework from Bardin and Thomire, the bronzes of our piece may very possibly be the work of one of these two celebrated craftsmen.

The Louis XV fire-screen (fig. 2) is an exceptionally fine example of its type. Fire-screens of this period rarely come on the market and the Museum may consider itself especially fortunate in having obtained

⁶S. de Ricci, *op. cit.*, p. 156.

⁷F. de Salverte, *Les Ébénistes du XVIII siècle*, pl. 59.

this specimen. It is, moreover, quite unrestored with the exception that the leaf has been re-covered. The design is that of a rectangular leaf supported on four short scrolled legs. The frame is carved on both sides with rocaïlle motifs, leaves, and flowers, and is gilded throughout, but for the flowers which are painted black. The leaf is removable and is held in place by grooves in the vertical members of the frame. It has been re-covered on one side with an attractive fabric of the period. The screen is a very personal example of the fully developed Louis XV style but is without signature.

Of the chairs, three are in the Louis XV style and bear on the back rails the stamps of the makers. The first of these (fig. 7) has a polychromed frame and a caned back and seat. It was doubtless intended also to have a squab cushion. This chair had in the course of time received many coats of paint, but when these were carefully removed the original polychromy was revealed. The body-color is white against which lacquered mouldings and green leaves and flowers stand out in pleasing contrast. The maker of this chair, Claude Sené I, was born in 1724 and died in 1792. He was the son of a cabinet-maker and had himself two sons who adopted their father's profession. His mark has several peculiarities.⁸ The C is badly formed and would ordinarily be taken for a G; the N is inverted; and the initial letter and the name are always separated by a rosette. These are important details since they alone distinguish his mark from that of his son, Claude II. He is represented by chairs in the Musée des Arts Décoratifs and in the Mobilier National.

Michel Gourdin (or Gourdain) was the maker of the second of the three chairs (fig. 5). His stamp, M. GOURDIN, appears twice in close proximity on the inside of the back rail. The dates of his birth and death are unknown but he was received into the *maîtrise* in 1752.⁹ He is said by Havard to have been a *fournisseur de la Couronne*, an assertion which if not documented¹⁰ is borne

⁸*Ibid.*, p. 294.

⁹Vial, Marcel, and Girodier, *Les Artistes décorateurs du bois*, p. 223.

¹⁰F. de Salverte, *op. cit.*, p. 137.



FIG. 3. ARMCHAIR
CARVED AND GILDED



FIG. 4. ARMCHAIR
BY L. MENEL



FIG. 5. ARMCHAIR
BY MICHEL GOURDIN



FIG. 6. ARMCHAIR
BY JEAN-BAPTISTE LEBAS

out by the fact that the Mobilier National includes several examples of his work. One of these, an armchair closely resembling ours, is illustrated by Dumonthier.¹¹ The chair belonging to the Museum is a typical example of the Louis XV armchair. In design it is spacious and comfortable, recalling the *largeur* of the beginning of the century. The delicately moulded frame is punctuated at all the principal points with crisply carved scrolls and flowers. The en-



FIG. 7. ARMCHAIR
BY CLAUDE SENÉ I

tire frame was evidently first painted white and then the plain surfaces glazed green to contrast with the carving and the mouldings which were left white. The chair has its original upholstery of green and white brocaded velvet of Regency pattern. Both this and the preceding chair by Sené have an especial significance in that they will serve as reminders that much French furniture, which today has a natural wood finish, was originally very colorful.

The third chair (fig. 6) is stylistically the latest of the three. It must date as late as 1760-65. The stamp I. LEBAS is that of Jean-Baptiste Lebas (born 1729, died after

¹¹E. Dumonthier, *Les Bois de sièges du Mobilier National*, vol. II, pl. 7.

1795). Lebas was a well-known craftsman of his period whose reputation for fine cabinet-work brought him the patronage of such personages as Mme du Barry and the Comte d'Artois. The Louvre possesses a charming canapé by Lebas, the pendant to which is in the Musée des Arts Décoratifs.¹² Of especial interest to us here, however, is an armchair in the Mobilier National illustrated by Dumonthier.¹³ This chair, although far less graceful than that acquired

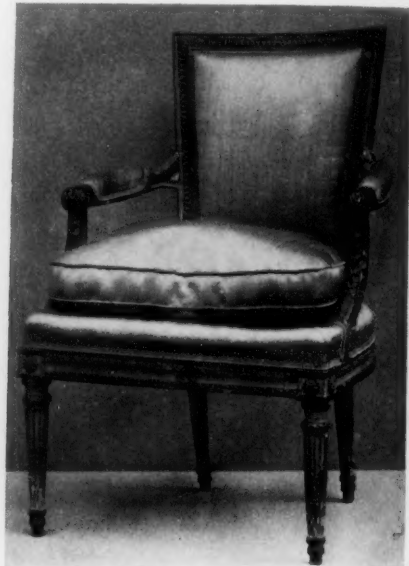


FIG. 8. ARMCHAIR
BY PIERRE BRIZARD

by the Museum, is closely akin to it in many respects. Both chairs are devoid of intricate carving, depending for decorative effect upon simple but well-felt mouldings and curves; both also display the same device of the long curve subtly broken as a means of accent and interest. The Museum chair gives ample evidence of the elegance and refinement which the Louis XV style attained just prior to the victory of classicism. It is wholly in its original condition, even to its upholstery of wine-colored Utrecht velvet. The gilding of the frame is so worn as to present the appearance almost of walnut.

¹²F. de Salverte, *op. cit.*, pl. 39.

¹³E. Dumonthier, *op. cit.*, vol. II, pl. 8.

RECENT ACCESSIONS IN THE
CLASSICAL DEPARTMENT

VASES AND BRONZES

The three remaining chairs are all in the Louis XVI style. Two of these are of the type known as *fauteuil en médaillon*. They are very much alike in general size and shape, but one is carved throughout and gilded, while the other is painted white and (except for rosettes at the juncture of legs and rail) simply moulded. The more ornate example (fig. 3) has its original gilding but has been re-covered in blue velvet. Its carving uses the characteristic Louis XVI motifs of acanthus leaves, beading, *ruban enroulée*, fluting, etc. It is not signed. The other piece (fig. 4) has the stamp of L. MENEL, about whom at the moment no information is procurable. It is especially interesting as a less ornate type of the sort which was available to the man of moderate means, and effectively contradicts the modern idea that beauty and costliness go hand in hand. It has its original paint and upholstery of petit point worked in floral pattern.

The remaining chair (fig. 8) is the finest of the three. It is not unlike the two preceding chairs except that the back is square and the front rail straight rather than curved. But the quality of its workmanship and design is comparable to the best. Especially beautiful are the consoles of the arms. The chair has been re-upholstered, but otherwise its condition is original. It is painted white with gilded carving. The maker, P. BRIZARD (Pierre), was born in 1737, received into the *maitrise* in 1772, and died in the year 1805. Little else is known of him, but this chair, if nothing else, will stand as a monument to his skill as a designer and craftsman in a period when those worthy of the name were less rare than today.

PRESTON REMINGTON.

We are showing this month in the Room of Recent Accessions a number of miscellaneous vases and bronzes, some recently acquired, others purchased several years ago but only now sent to this country. A few of them are pieces of great importance.

Of the new vases nine are early examples, always welcome to our collection, for we have not yet a representative showing of them. One is an Etruscan bowl on a stand, of red bucchero ware with a decoration of concentric circles and shaded triangles added in white. An Etruscan oinochoë of the seventh century B.C. has a frieze of animals and monsters incised on a black background (turned red in places by oxidation) with purple and yellow as accessory colors—a very effective color scheme.

An interesting techni-

cal point here is the large crack or rupture on one side of the body due to overcrowding in the kiln. That the piece was not thrown away and has survived even to this day must be due to its use in a tomb instead of for the needs of daily life. A Mycenaean stirrup vase has a decoration of latticework with dotted circles and zigzag lines. Several Corinthian pyxides are fine, decorative pieces; particularly attractive is one on a high foot with a double lotos band on the body (fig. 1; height with cover, $6\frac{3}{8}$ inches [15.8 cm.]). A small Rhodian or Fikellura amphora has a delicate decoration of intersecting dotted lines, bordered above with a band of ivy leaves, below with the familiar row of crescents. Three miniature



FIG. 1. CORINTHIAN PYXIS

pieces have the attraction of small size and dainty work. They are a Proto-Corinthian lekythos, a pyxis with conventional-



FIG. 2. GEOMETRIC LEKYTHOS

ized birds, and a beautifully preserved geometric lekythos with a row of human figures holding hands (fig. 2; height, $2\frac{9}{16}$ inches [6.5 cm.]).



FIG. 3. BRONZE DISK-THROWER

From these heterogeneous wares, eloquent of the diversity of Greek ceramics in early times, we pass to the sixth-century Athenian vases with their standardized

black-figured technique. Two beautifully preserved amphorae have representations of satyrs and a maenad riding on a mule, a banquet scene, and a warrior carrying his dead companion from the scene of battle—all favorite subjects of the vase painters of the time. The excellence of the black glaze in these pictures, brilliant yet of a velvety softness, brings vividly before us the reason for the remarkable success of Athenian pottery. A kyathos (ladle) has a spirited combat of Greeks and centaurs, and a kylix of the "Kleinmeister" type is ornamented with deer and "meaningless" inscriptions. Both show the fine sense of composition of the sixth-century Athenian potter—both in the shapes and in the spacing of the decorations. A lekythos with an amusing scene of a lion-hunt is a sketchy piece, apparently of Boeotian manufacture.

One of the finest of our new red-figured vases is an amphora with a representation of Eos pursuing Kephalos (fig. 5; height, $13\frac{5}{8}$ inches [34.6 cm.]), a grandly conceived rendering of a familiar theme. It is by the Meletos painter, a companion and imitator of the Achilles painter, called after the *kalos* name Meletos which he uses on several of his vases. Though his work shows not quite the same refinement of line as that of the Achilles painter (note particularly the difference in the drawing of the hands), he ranks high for his compositions and his statuesque representations of rapid motion. A lekythos (fig. 4; height, $13\frac{1}{8}$ inches [33.8 cm.]) is decorated with a delicately drawn figure of Athena holding a spear and the ornament from the prow of a ship (*ἀκροστόλιον*, *aplustre*). Such an ornament appears as an attribute of Athena on vases of the ripe archaic period (compare, for instance, the Nolan amphora E 299 in the British Museum and the lekythos No. 2211 in the Berlin Museum). Evidently the victory of Salamis and the growing importance of the Athenian navy stimulated the imagination of the vase painter and he saw the presiding deity of his city in terms of his new outlook.

The charming delicacy of the later style of Athenian red-figured painting is well illustrated in several new vases of small size—a lekythos with a woman offering



FIG. 4. LEKYTHOS
ATHENA



FIG. 5. AMPHORA. EOS PURSUING
KEPHALOS



FIG. 6. BRONZE HYDRIA
FIFTH CENTURY B. C.

a libation to a warrior, a lekythos with a youth leaning on his spear, an oinochoë with two children playing a game, and a covered lekane with women variously oc-



FIG. 7. MIRROR WITH FAUN'S HEAD IN RELIEF

cupied inside a house. A pointed amphora has a decoration of palmettes and scrolls of unusually rich design. A Hellenistic plastic vase with a Seilenos sitting by an



FIG. 8. HELLENISTIC VASE SEILENOS

amphora (fig. 8; height, $4\frac{7}{16}$ inches [11.3 cm.]) is a beautifully modeled piece, splendidly preserved. Examples such as this with colors approximating their original state make us appreciate the former brilliance of Greek terracottas and the

comparative drabness of the majority of them today.

Among our newly acquired bronzes we may mention first a beautifully proportioned hydria (fig. 6; height, $15\frac{1}{16}$ inches [38.3 cm.]), with leaf-shaped attachments for the handles—an excellent example of the austerity of fifth-century design. It is inscribed on the mouth: ΣΟΠΟΛΙΔΟΣ (of Sopolis), evidently the name of the owner. Since the jar is said to have come from the same find as our Argive prize hydria (26.50), Sopolis may well have been also the winner of that goodly prize. A bronze statuette of a young disk-thrower



FIG. 9. ROMAN PORTRAIT HEAD

(fig. 3; height, $3\frac{3}{8}$ inches [8.5 cm.]) is a product of late archaic art. It is modeled in the finished, refined manner of the early fifth century B.C., still in a strictly frontal pose, but with the shoulders and the chest well rounded, and the rendering of the features no longer primitive. The way the hair is dressed in two long plaits knotted round the head is paralleled on other works of the period, such as on the head from the Akropolis, No. 689, and on some of the Aegina figures. A Greek mirror with the head of a satyr in relief on the cover is another piece of the first rank (fig. 7; diameter, $6\frac{3}{4}$ inches [17.2 cm.]). The head is represented in three-quarter view in the beautiful, idealistic style of the end of the fifth century. The only indications that the head is that of a satyr and not of a human being are the pointed ears and the

animal's skin knotted in front. We may compare for the general type and the high quality of workmanship the two bronze mirrors in our collection (Nos. 758 and 759) of the same period, one of which has likewise a head in three-quarter view. Another Greek mirror with a relief of Aphrodite and Eros is a pleasing piece in the soft, gracious style of the fourth century B.C. A relief which evidently also once decorated a utensil represents a draped female figure riding a "sea goat," that is, the fore part of a goat ending in a fish's tail (fig. 10; height, $3\frac{1}{2}$ inches [8.9 cm.]). She is therefore probably a Nereid, in spite of her stately pose and enveloping drapery. The style is that of the fourth century B.C. A portrait head broken from a large statuette is a fine piece of modeling of Roman date (fig. 9; height, $2\frac{3}{4}$ inches [7 cm.]). It evidently represents a member of the Julio-Claudian house, probably Caligula (37-41 A.D.), for it bears a marked resemblance to the coin types and to the two heads of this emperor in our collection (Nos. 14.37 and 23.160.23). The irises are inlaid in silver; the pupils, which were also worked separately in another material, are missing. Further attractive bronzes are an archaic statuette of a lion and one of a reclining satyr draped with an animal's skin; a bronze stand

(similar to one in the Louvre, No. 2925, which there acts as the support of a perfume burner); and the handle of an Etruscan bronze vase with two mermaids supporting a dead youth. The left foot of a large statuette is an interesting piece from the technical point of view; for it shows how bronzes of this kind were worked in a number of pieces and put together. Ten bronze fibulae are specially fine examples of their kind, dating from the Bronze and Early Iron Ages. They are all Italic (of the fiddle-bow, the semicircular, and the serpentine forms, some with enormous amber beads attached), except one which is of the geometric Greek type with the foot enlarged into a plate decorated with incised designs—our first example of this important class. A tubular case contains what are generally classed as surgical instruments (probes and spatulae), though they may equally well have served as a woman's toilet (e. g., for the application of eyebrow pigments and as ear-picks), since the same forms were in use for more than one purpose. In either case they must originally have been spotless in the golden color of bronze; and the fact that they have now the same patina as other ancient bronzes serves as evidence that "ancient" patina is natural not artificial.

GISELA M. A. RICHTER.



FIG. 10. A NEREID(?)
RIDING A "SEA GOAT"

ACCESSIONS AND NOTES

THE PHOTOGRAPH DIVISION of the Library is now displaying photographs of tapestries.

INDEX TO VOLUME XXI OF THE BULLETIN. A classified index to the twenty-first volume of the BULLETIN, which comprises the issues of January to December, 1926, will be sent to the Fellows of the Museum, to the libraries and museums on the BULLETIN mailing list, and to any subscriber who will send a postcard requesting it.

A LOAN OF CHINESE POTTERY. An important loan from Mrs. Samuel T. Peters of one hundred pieces of Chinese T'ang and Sung pottery has caused an entire rearrangement of Gallery H 12 where the early Chinese ceramics are shown. This addition of a great number of first-class pieces makes the collection as now shown of unusual importance and completeness.

MEMBERSHIP. At a meeting of the Board of Trustees, held December 20, 1926, Georges Pauilhac was elected an Honorary Fellow for Life and the following persons, having qualified, were elected in their respective classes:

FELLOWS IN PERPETUITY, Henry G. Keasbey, Mrs. Iphigene Ochs Sulzberger.

FELLOWS FOR LIFE, Mrs. William Fitzgerald, Miss Marguerite Keasbey, Mrs. Bella C. Landauer.

SUSTAINING MEMBERS, Mrs. Edward H. Cranwell, Mrs. James H. R. Cromwell, Mrs. Douglas Dearborn, Mrs. Andrew F. Derr, Mrs. Dudley Harde, Mrs. G. Maurice Heckscher, Mrs. Helen W. Heilbroner, Mrs. Roland M. Hooker, Mrs. Horace E. Hooper, Mrs. Regan Hughston, Malcolm D. B. Hunter, Mrs. Robert D. Huntington, J. E. Judson, Mrs. Hugo P. Keller, Mrs. Albert Kingsbury, Mrs. Thomas F. Logan, Mrs. Horace Hawes Martin, Mrs. Frank H. Phipps, Jr., Mrs. H. T. Sands, Mrs. A. Schwarzmman, Mrs. Willing Spencer, Mrs. T. Suffern Tailer, Mrs. Ridley Watts.

ANNUAL MEMBERS were elected to the number of 163.

BEQUEST OF JAMES A. SCRYMSER. James A. Scrymser has bequeathed to the Museum several valuable examples of French and Japanese decorative arts.

The pair of red lacquer chairs, the large Kutani porcelain bowl, and the very interesting Japanese colored wood-carving of the seventeenth century, ducks amidst lotus flowers, are now shown in the Room of Recent Accessions. Such decorative panels were originally set in the walls of Japanese buildings and are often the work of renowned artists.

The four examples of early nineteenth-century French furniture which came to the Museum by this bequest are two candelabra, a washstand, and a clock. The candelabra are of gilt-bronze and represent winged victories holding aloft wreaths from which spring twelve candle branches. They are signed Thomire à Paris, and are fifty inches high. Although distinctly in the Empire style these candelabra probably date from the early years of the reign of Louis XVIII (1814-1825). The washstand is made of amboyna wood and gilt-bronze and belongs to the Empire period (1804-1815). Its design is that of a tripod, the legs of which terminate in swans with spread wings supporting a circular gilt-bronze rim intended to hold the porcelain bowl, which is missing. There is a drawing in the Musée des Arts Décoratifs, made for Biennais, of what would seem to be this identical washstand. It is hoped to reproduce in a later article, for the purpose of comparison, this drawing and the actual washstand in the Scrymser bequest. The clock, of mahogany and gilt-bronze, is in the shape of a lyre. Its design suggests that it, like the two candelabra, is a *Restauration* piece. It is signed: Delainoy H^e, Élève de Breguet.

All of these objects are of the first quality and form an important addition to the

Museum collection of early nineteenth-century decorative arts. They are exhibited in Gallery J 9 and will be reproduced and treated at length in a succeeding number of the BULLETIN.

THE FIRST FRENCH EDITION OF THE POLIPHILUS. Among the various illustrated books recently acquired for the collection in the Print Room there are few of greater historic interest or significance than the French translation of Colonna's *Hypnerotomachia Poliphili*. The original, a beautiful copy of which was presented to the Museum by J. P. Morgan, was printed in Venice in 1499 by Aldus Manutius, and has long been famous as one of the greatest pieces of Italian illustration and typography. This first French translation occupies a somewhat similar position among French books. It was published in 1546, the year after the second Italian edition, under the following portentous title: *Hypnerotomachie ou Discours du Songe de Poliphile deduisant comme Amour le combat à l'occasion de Polia. Soubz la fiction de quoy l'auteur monstrant que toutes choses terrestres ne sont que vanité traicte de plusieurs matières profitables, et dignes de mémoire. Nouvellement traduit de langage Italien en François A Paris Pour Jacques Kerver aux deux cochets Rue Saint-Jacques MDXLVI Avec privilège Du Roi.*

As a translation it appears to have little enough merit, but as a piece of bookmaking it is one of the great triumphs of its time. Who made the illustrations or laid it out no one knows, though the fact that it has a prefatory note by Jean Martin, who translated Vitruvius and Orus Apollo and saw them issued as extremely distinguished pieces of bookmaking and design, may point toward something. The illustrations

have, in the older literature, been attributed to many artists, but today it is probable that their authorship has been confined to either Jean Cousin or Jehan Goujon, of whom the first is usually credited with the cuts in the Orus Apollo, while the latter is stated in the Vitruvius itself to have made its illustrations. The cuts are loose translations into middle sixteenth-century French of the original late fifteenth-century Italian designs, but so free and so lively that, did one not know the originals, one would be completely justified in thinking them the first-hand creations of their draughtsman. In any event they are among the outstanding French woodcuts of their period. The design of the book itself—the choice of types and decorations—is one of the great documents in the history of modern printing, for where the Aldine edition, in spite of its glory, is rather careless, this is to the last degree dandiacal—even to the little matter of the canceled initial capitals, showing that it was the production of some one who devoted minute care as well as original design to its making.

W. M. I., JR.

CONFERENCE ON EDUCATIONAL WORK. An informal meeting of those who have to do with the educational work in local museums of science, history, and art was held in this Museum in December. Thirteen museums in Montclair, Newark, and Greater New York were represented.

No set program was planned but the time was devoted to a round-table discussion of such matters of common interest as were brought forward in a most informal manner by members of the group.

After the meeting the visitors were the guests of the Museum at luncheon.

LIST OF ACCESSIONS AND LOANS

DECEMBER, 1926

ANTIQUITIES—EGYPTIAN

Objects (384) from Thebes: a large series of blocks and fragments of painted relief from the tombs of Queen Neferu and Chancellor Khety, XI dyn.; linen sheets (5), and samples of grass and linen ropes from XI dyn. tombs; a sandstone statue and fragments of other similar statues of Mentuhotep III, XI dyn.; model boats (3), XI dyn.; painted wooden stelae (2), Middle Kingdom; series of characteristic types, in pottery, from the XI to the XVIII dyn.; coffins (11), XI-XXVI dyn.; and miscellaneous small objects of various periods.*

Excavations of Museum's Egyptian Expedition.

Wooden statues (6) and statuettes (3), V-VI dyn.; alabaster head-rest, bronze ewers and basins (4), VI dyn.; ushabti in coffin, Heracleopolitan period; wooden hairpins (3), wooden comb, toilet box, kohl pots (4), spoon, wood and ivory toilet box, bronze mirror, pottery bottle, and marble vase, XVIII dyn.; ushabti figures (3) and wooden spoons (2), Empire period; wooden weaver's swords (2), XXV dyn.; bronze figures of a cat and composite god, bronze box with figure of a mouse, and a wooden Sokaris figure, XXVI dyn.;—all from Sakkara; cylinder seals (3), Predynastic period; flint implements (248), stone pounders (5), stone implements (7), and pottery vases and bowls (10), from Naga ed Deir, Predynastic period; fragment of a walking stick, heart scarabs (4), heart scarab pectoral, and string of glass beads, probably from Dra Abu'l Naga, Empire period; bronze dishes (3) and an ebony kohl pot, Empire period; limestone door-jambs (2) and an alabaster toilet spoon, XVIII dyn.; papyri (2), XXI dyn.; silver bottle and a fragment of a silver dish, Ptolemaic period; goldsmith's burnishers (2).*

Purchase.

Painted limestone relief and wooden statues (2), from the Mastaba of Kaemsennu, Sakkara, VI dyn.; bronze ewer and a basin, alabaster vases (2), Old Kingdom; bronze axes (2) and mast fittings (9), XII dyn.; linen tapestry-woven tunics (4), tapestry-woven squares (2), linen scarf, and a pair of shoes, Coptic period.*

Gift of Edward S. Harkness.

Ivory handle of a knife with part of the flint blade, Predynastic period.*

Gift of Howard Carter.

Flint implements (115), Predynastic period.*

Gift of H. E. Winlock.

Terracotta head, from Edfu, Ptolemaic period.*

Gift of N. de Garis Davies.

Flint implements (84), hammer stones (4), pounders, etc., fragment of a fossil wood rubber, bone arrow-points (2), potsherds (9), fragments

(7) of ostrich-egg shell, from the Fayum, Pre- to Early-Dynastic period.*

Gift of the British School of Archaeology.

ANTIQUITIES—CLASSICAL

Marble portrait head of a Greek philosopher, IV-III cent. B. C.; miscellaneous stone sculptures (6), various periods; bronze statuettes (3), VI-V cent. B. C.; primitive bronze statuette; bronze mirror, IV cent. B. C.; bronze fibulae (11), Bronze and Early Iron Ages; bronze surgical and other instruments (27), Roman, Imperial period; bronze foot from a large statuette; stirrup vase, Mycenaean, abt. 1200 B. C.; pyxides (2), VII cent. B. C.; lekythos, geometric, IX-VIII cent. B. C.; vases, Etruscan, VII cent. B. C.; red-figured kylix, Athenian, late VI cent. B. C.; fragments (6), of Arretine ware, 60 B. C.-40 A. D.; terra sigillata bowl, Roman, Imperial period; terracotta heads, VI-IV cent. B. C.; gold pendant, actor; lead plaque; amber buttons (2); terracotta pomegranate.*

Purchase.

ARCHITECTURE

Columns (2), with bases, porphyry and green marble.*

Bequest of Annie C. Kane.

ARMS AND ARMOR

Saker, first half of XVI cent.; wheel-lock sporting rifle, Nuremberg, dated 1631; bullet moulds (2), XVII cent.; wheel-lock rifle, Saxon, abt. 1700,—German; demi-culverins (2), first half of XVI cent.; officer's halberd (bears crest of Lichtenstein), middle of XVIII cent.; bullet moulds (2), XVIII cent.,—Austrian.*

Purchase.

Model of wall cannon, late XVI or early XVII cent.; state halberd, with Lichtenstein arms, early XVII cent.; falconettes (2) with laffettes, 1700; flintlock gun, Viennese, 1700-1750,—Austrian; officer's spontoon of civic guard of Prague, Bohemian, first half of XVIII cent.; wall-piece (or serpentine), Saxon, late XVI or early XVII cent.; épée de ville, Munich (?) workmanship, early XVII cent.; cuirass, wheel-lock rifle, and flintlock gun, XVIII cent.,—German; "bastard culverine" with laffette,—Hungarian, dated 1657; state partisan of Matthias of Austria, 1600-1610.*

Gift of George D. Pratt.

Knightly sword, North Italian, 1450-1475; flintlock pistols (2), Italian (Neapolitan), middle of XVIII cent.; powder horn with attaches, including bullet pouch and cartridge box, Saxon, 1590; wheellock dags (2), late XVI cent.,—German; pennon shaft, Austrian, abt. 1700.*

Gift of Henry Walters.

*Not yet placed on exhibition.

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Hakbutt (or musketoon), with "bock," XVII cent.; carrousel lance, abt. 1690; pennon shafts (5) and lance carrousel, abt. 1700,—Austrian; calendar sword, South German, 1590-1710; wheellock pistols (2), German, XVII cent.*

Gift of Bashford Dean.

CERAMICS

Covered jar, porcelain, Yüan (?), 1280-1368; covered jar, porcelain, Early Ming (Chêng Wha), 1368-1643,—Chinese.†

Purchase.

Cups (2), saucers (2), bowl, Lowestoft porcelain; beakers (2), and vases (3), with covers, famille rose porcelain, Ch'ien-lung period (1736-1795), —Chinese; pots (2), with covers, Imari porcelain, Japanese, XIX cent.*

Bequest of Annie C. Kane.

Bowl, porcelain, XVIII cent.; bowl, porcelain, XIX (?) cent.,—Japanese.†

Bequest of James Alexander Scrymser.

Statuette, porcelain, Shylock (or an actor in the *Comédie Italienne*), by Johann Zechinger, German (Höchst), XVIII cent.†

Gift of Goldschmidt Galleries.

Bottle, glazed earthenware, American (Long Island), late XVIII or early XIX cent.*

Gift of Mrs. Barclay Ward.

CLOCKS, WATCHES, ETC.

Tall clock, maker, John Elliott, English (London), 1730-1740; clock, white marble and ormolu, French, last quarter of XVIII cent.*

Bequest of Annie C. Kane.

Collection of watches (102), French and Swiss, mainly first half of XIX cent.*

Anonymous gift, in memory of

Lady May Fletcher-Moulton.

Clock, mahogany and ormolu, French, 1815-1820. (Wing J, Room 9.)

Bequest of James Alexander Scrymser.

COSTUMES

Petticoat, corded muslin, German (?), XIX cent.; templar cap, cotton (?), 1843; veil and collar, net lace, early XIX cent.; mittens (2), black lace, XIX cent.,—American.*

Gift of Mrs. Eliot Norton.

Dress, 1804; dress, abt. 1820; wedding veil, 1820-1830; pelerine, 1830-1840,—American.*

Bequest of Annie C. Kane.

CRYSTALS, JADES, ETC.

Ornaments (3), urn-shaped, violet quartz, English (Derbyshire spa), XVIII cent.*

Bequest of Annie C. Kane.

GLASS (OBJECTS IN)

Bowl, with cover and tray, English (?), XIX cent.; bowl, vase, jar, goblet, decanters (3), Irish, XIX cent.; decanter, European, XIX cent.*

Bequest of Annie C. Kane.

LACES

Cravat (or rabat), Flemish (Brussels), middle of XVIII cent.†

Purchase.

Strips (5) of lace, English, Belgian (?), French (?) and American, XIX cent.*

Gift of Mrs. Eliot Norton.

LACQUERS

Figure, Buddhistic, White Tara Mahayana, XVII-XVIII cent.;* trays (6) inlaid with

colored soapstone and mother-of-pearl, XVIII cent., Chinese.†

Purchase.

LEATHERWORK

Marriage coffer, French, XV cent.; round box, Italian, XV cent.*

Purchase.

MEDALS, PLAQUES, ETC.

Coin: thaler, showing armor, Maximilian I, dated 1509; coin: thaler, showing armor, Ferdinand I, dated 1541,—German. (Wing H, Room 9.)

Gift of George D. Pratt.

METALWORK

Silver tankard, 1697-1703; silver skewer; pair of brass and iron andirons, XVIII cent.; silver pepper shakers (4), 1718-1746; silver fruit basket, maker, William Cripps, 1746; silver candlesticks (2), maker, S. L., 1772; silver sweetmeat basket, maker, Burrage Davenport, 1777; silver caddy spoon and ladle, 1804; silver salt cellars (3), maker, Robert Hennell, 1783; silver spoon, 1789; silver tankard, 1808; silver covered cup, maker, William Ball, 1817; tray of Sheffield plate, 1818-1825,—English; silver potato ring, Irish, 1786-1788; silver chocolate pot, 1774-1780; covered bowl, teacup, saucer, tumbler, tray, knife, fork, and spoon, silver gilded, 1769; ewer, silver on copper, late XVII cent.—early XVIII cent.,—French.*

Bequest of Annie C. Kane.

Vases (2), marble with gilt mounts, French, end of XVIII cent.†

Gift of Mrs. William M. Benjamin.

Candelabra (2), gilt-bronze, French, 1815-1820. (Wing J, Room 9.)

Bequest of James Alexander Scrymser.

Locks (5), and key, iron, American, early XVIII cent.*

Gift of Herbert S. Pratt.

Mug, sugar bowl, and tray, silver, maker, Samuel Kirk; salts (2), salt spoons (2), silver, makers, Samuel Kirk and Son, —American, early XIX cent.†

Gift of Samuel Kirk and Son, through H. C. Kirk.

MINIATURES AND MANUSCRIPTS

Portrait of Elizabeth Ann Timothy, by Henry Benbridge, American, XIX cent.*

Purchase.

PAINTINGS

Deschi (wedding salvers) (2), Italian (Florentine), early XV cent.*

Purchase.

The Music Party, artist unknown, Dutch, XVII cent.;* portrait of Marie Louisa de Bourbon, European, last quarter of XVIII cent. (Wing J, Room 9.)

Bequest of Annie C. Kane.

Screen, six-fold, painted paper, Japanese, XIX cent. (Wing J, Room 9.); screen, six-fold, painted paper, Japanese, XIX cent.*

Bequest of James Alexander Scrymser.

Morning Mists off New London (Waiting for a Breeze), by Carlton T. Chapman, American, 1860-1925.†

Purchase.

Mount Carmel, California, by Lockwood de Forest, American, contemporary.†

Gift of Robert W. de Forest.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

SCULPTURE

Bronze statuette, Neptune, Venetian, abt. 1500; bronze box, by Caradossio, XV cent.; bronze door hammers (2), in form of female figures, Venetian, XVI cent.,—Italian.†

Gift of Ogden L. Mills.

Bronze Atlas, by Riccio, late XV-early XVI cent.; bronze Venus and Cupid, by Francesco Susini, abt. 1638; marble wall fountain, XVIII cent.,—Italian; marble bust of Philip of Spain, Italian or Spanish, XVII cent.; terracotta statuette, Benjamin Franklin, late XVIII cent.; marble bust, Voltaire, by Rosset Père, 1706-1786; Sèvres biscuit busts (2), King Louis XVIII and his Consort, 1820-1821,—French.*

Bequest of Annie C. Kane.
Bronze group, Mounted Arabs Killing a Lion, by Antoine Louis Barye, French, 1795-1875.†

Gift of Mrs. Robert W. de Forest.

TEXTILES

Grotesque tapestry, representing Minerva, Flemish (Brussels), middle of XVI cent.; curtains (10), green silk damask, Italian, XVIII cent., chair-seats, petit point, and panel of gros and petit point, English, XVIII cent.*

Bequest of Annie C. Kane.
Fragment from dress, embroidered silk, fragment from dress, red damask, XVIII cent.; fragments (4) of chintz, 1848,—English; fragments (3) of red brocatelle, English or French, 1848.*

Gift of Miss Maud S. Clark.
Collection of chintzes (145), French and English, XVIII-XIX cent.*

Gift of William Sloane Coffin.
Piece of toile imprimé, design of Philippe de Lasalle (for room of Marie Antoinette), French, XIX cent.*
Purchase.
Piece of black printed muslin, Russian, late XIX cent.*

Gift of Mrs. Eliot Norton.

WOODWORK AND FURNITURE

Chairs (2), Urbino, abt. 1500; cabinet, Tuscany, 1525-1550; marriage chest, 1550-1560; settee, abt. 1780,—Venetian; table, late XVI cent.; armchair, abt. 1780,—Italian; box, late XVII-early XVIII cent.; four-fold screen, with painted panels, second quarter of XVIII cent.; footstool, early XIX cent.,—French; cabinet and secretary, abt. 1700-1710; Chippendale armchair, abt. 1760; occasional table, abt. 1780-1790; pedestal, XVIII cent.,—English.*

Bequest of Annie C. Kane.
Panel (Rama), XVII cent.; piece (Rama), XVIII cent.; chairs (2), circular panels (2), XIX cent.,—Japanese; stand, thuya wood and ormolu, French, abt. 1805. (Wing J, Room 9.)

Bequest of James Alexander Scrymser.
Mirror† and hook-rug rack,* American, XVIII cent.

Purchase.
Panels (8) of mahogany, and panels (4), inlaid, showing mahogany in combinations with other woods (for addition to collection of specimens).*

Gift of the Mahogany Association, Inc.

BOOKS

Books (4), English, XIX cent. (Wing J, Room 9.)
Lent by Joseph Breck.

CERAMICS

Pieces (100) of glazed pottery, consisting of Chün yao, Yi Hsing Chin ware, T'zu Chou ware, Chinese, Han dyn. (206 B.C.-220 A.D.) to Yüan dyn. (1280-1368 A.D.) (Wing H, Room 12.)

Lent by Mrs. Samuel T. Peters.
Bowls (2), glazed pottery, Persian, X-XI cent. (Wing E, Room 14.)

Lent by Charles B. Hoyt.
Bottle, porcelain, French, middle of XIX cent. (Wing J, Room 9.)

Lent by the Misses Morris.

METALWORK

Silver creamer, maker, Paul Revere, American, 1735-1818. (Floor II, Room 23.)

Lent by Mrs. Frank V. Burton.
Pieces (8) of silver, American, second half of XVIII cent.; vinaigrette, makers, Cocks and Bettridge, English (Birmingham), early XIX cent. (Floor II, Room 23.)

Lent by Mrs. Elizabeth Warren Miller.

MINIATURES AND MANUSCRIPTS

Miniature, Portrait of Col. Nicholas Fish, by Edward Greene Malbone, American, 1777-1807.*
Lent by William Beverly Rogers.

MISCELLANEOUS

Shells (2), mother-of-pearl, European (?), XIX cent. (Wing J, Room 9.)

Lent by Miss Katherine Day.

MUSICAL INSTRUMENTS

Piano, mahogany, action by Gibson and Davis, New York, from the workshop of Duncan Phyfe, American, abt. 1810. (American Wing, L 6.)
Lent by Mrs. J. Insley Blair.

PAINTINGS

Eight Pears and a Gray Jug, and Bathers, both by Paul Cézanne, French, 1839-1906. (Floor II, Room 21.)

Lent by a friend of the Museum.

SCULPTURE

Buddha, bronze-gilt, Chinese, T'ang period (618-906 A.D.) (Wing E, Room 11.)

Lent by Grenville Lindall Winthrop.

TEXTILES

Antimacassars (2), crochet, American, XIX cent. (Wing J, Room 9.)

Lent by the Misses Morris.

WOODWORK AND FURNITURE

Sewing table, lacquered and inlaid, French (?), abt. 1850-1860. (Wing J, Room 9.)

Anonymous Loan.
Armchair, mahogany, American, abt. 1850-1860. (Wing J, Room 9.)

Lent by the Misses Morris.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8)

DONORS OF BOOKS, PRINTS, ETC.

DECEMBER, 1926

THE LIBRARY

Brummer Gallery
Fitzwilliam Museum
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THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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An invitation to any general reception given by the Trustees at the Museum for members.

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The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m.; Saturday until 6 p.m.; Sunday from 1 p.m. to 6 p.m. The Cloisters and the American Wing close at dusk.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement of the building is open on week-days from 12 m. to 4.45 p. m., Sundays from 1 to 5.15 p. m.